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Owing to the disturbance caused by war conditions in the postal service, we cannot guarantee prompt delivery of this journal through the mails. For delays in such delivery, while they should be reported at once to this office, we cannot accept blame. The journal is mailed in the General New York Post Office early Friday evening of each week and should reach our N. Y. City and suburban subscribers by Saturday morning, and those at greater distances in proportionate time.

When extra copies of any issue are required, advance notice of the number of copies so required should reach this office at latest by Thursday afternoon of any week. Later orders frequently cannot be filled.

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Some illustrated catalogs of the important Oppenheim and Degas picture sales can be seen without charge at the "American Art News" office, as well as those of all important art and literary sales at Christie's and Sotheby, Wilkinson and Hodge's London rooms before such sales, and priced catalogs, following the same. The "Art News" has also for sale copies of the more important foreign sales catalog.

APPRAISALS—"EXPERTISING"

The "Art News" is not a dealer in art or literary property but deals with the dealer and to the advantage of both owner and dealer. Our Bureau of "Expertising and Appraisal" has conducted some most important appraisals. We are frequently called upon to pass upon the value of art works for collectors and estates, for the purpose of insurance, sale, or more especially, to determine whether prior appraisals made to fix the amount due under the inheritance or death taxes are just and correct ones—and often find that such former appraisals have been made by persons not qualified by experience or knowledge of art quality or market values, with resultant deception and often overpayments of taxes, etc. We suggest to all collectors and executors, therefore, the advisability of consulting our Bureau of Appraisal either in the first place or for revision of other appraisals. This Bureau is conducted by persons in every way qualified by experience and study of art works for many years, and especially of market values, both here and abroad.

OUR ARTISTS IN WARTIME

The vigorous defense of American artists from the imputation of lack of patriotic zeal and energy, which, not unnaturally, proceeded from the forced abandonment, from lack of adequate response to the National Arts Club's recently planned exhibition of patriotic pictures, made by the eminent painter, Edwin H. Blashfield, and which is published in condensed form elsewhere in this issue, is timely and most creditable to Mr. Blashfield's loyalty to his fellow artists and his sense of justice. He sketches the many war activities in which many of our leading painters and sculptors have been and are engaged, details the few in active service and argues that the forced postponement of the Arts Club show was due more to lack of sufficient time for the preparing of pictures and sculptures than to any lack of patriotism on the part of American artists in general.

While we agree with Mr. Blashfield in his general argument and heartily commend his warm and loyal defense of his fellows from unjust aspersions on their generic and specific loyalty, we must confess to disappointment, not only in the necessary postponement of the Arts Club show, which we had thought would be the notable event of the waning art season, but in the seeming failure, thus far, of American artists, in general, to find any great inspiration in the most momentous tragedy in the world's history. We fear that this lack of inspiration is due to the fact that America has, fortunately for herself, not as yet begun to really feel the intensity, the suffering and the woe of the war as have France, Belgium and Serbia, and, in a measure, Italy and England. Shouting for the cause, even making the financial sacrifice of subscribing to Liberty and other loans, is not really that inspiration which inspires great art.

And in saying this we do not intend in any way to reflect upon the courage or the loyalty of the artists of America. If the test should unhappily come, we know they will not be found wanting and meanwhile, they are not to be blamed for their failure, thus far, to produce any great or even notable work on war themes. Until the inspiration arrives we must commend whatever of the present wartime art output which is good, if not inspired, and show our appreciation of it by its purchase and its praise.

And in this connection let us hear no more of benefit entertainments for funds "to relieve American artists suffering from the effects of the war." When the "suffering" arrives it will be time enough for these.

OBITUARY
Goldwin Starrett

Goldwin Starrett, senior member of Starrett & Van Vleck, N. Y. architects, died from pneumonia this week at his home in Glen Ridge, N. J. Mr. Starrett was 44 and had been a practicing architect for ten years. One of the important buildings designed by him was the Lord & Taylor building. The Hale Publishing Company building and the new building completed at Court and Remsen Sts., Brooklyn, were designed by the firm. Mr. Starrett was a brother of Paul Starrett, president of the George A. Fuller Co. Another brother, Major William Starrett, a member of the Council on National Defense at Washington, was the architect who designed the National Army cantonment buildings.

Blashfield Defends Artists

Edwin H. Blashfield, in a long letter to the N. Y. Sun, has come to the defence of American painters, who have been criticised in certain quarters for not having had sufficient patriotism or inspiration from the war to produce an adequate number of works of sufficient merit to justify the holding of the exhibition of patriotic pictures, planned by the National Arts Club and which had to be recently abandoned.

He says in general:

"Nothing could be more unfair than any such inference. Whatever American painters may be, they are not unpatriotic. Almost immediately after the declaration of war a society of artists, stimulated by the researches of Abbott H. Thayer in protective coloration, was formed for the promotion of interest in camouflage. The executive committee of this society received hundreds of letters from artists in all parts of the country offering service. Pupils of art schools in different States began to drill; ground was offered for camouflage camps; until the military authorities said: 'We thank you for your zeal, but it is in excess of what we are as yet able to formulate as a program for your activities.' In August the Government did formulate a program and established military camouflage."

Mr. Blashfield notes as among enlisted artists now abroad Lieuts. Sherry Fry, H. D. Thrasher and Robert Aitken, the sculptors, says there are 250 names of artists upon the National Arts Club Artists' War Emergency Fund, that some 40 artists last spring gave time and labor, under Cass Gilbert on three occasions to the decoration of Fifth Ave. and City Hall place for the reception of the foreign commissions, that only recently some 100 large range finding target landscapes have been painted by Bolton and Frank Jones, Will S. Robinson, Chauncey F. Ryder, Miss E. B. Clarke and others, and that others have followed the lead so that hundreds of these range finders will be furnished.

"The Academy of Design," continues Mr. Blashfield, "is busy with these range finders, and the Salmagundi Club members alone have painted more than forty. Chauncey F. Ryder being particularly active. The Federation of Arts of N. Y., and the Sculpture Society under Herbert Adams' initiation, made at an early moment a census of artists for war work. The Association of Alumni of the American Academy in Rome is fathering a most useful scheme for keeping artist-soldiers supplied with letters, to give them home news as to what is going on along their own professional lines and the staff and pupils of the School of Rome itself are busy for Italy in the hospitals and canteens of the peninsula. The Society of Mural Painters is preparing for the decoration of canteens and soldiers' and sailors' clubs here and abroad. Lieut. Henry W. Reuterdahl is painting hard on naval posters, while Messrs. Mackey, Toch, Bittinger, Jerome Brush, with many others, have done naval camouflage on land and sea. As for the men working for the Division of Pictorial Publicity under that model chairman, C. D. Peters, at once so forceful and so moderate, they have voluntarily contributed more than 500 posters and are daily accelerating their pace. Under the recommendation of the division, eight artists, among them Ernest Peixotto, have been commissioned as captains and sent abroad to study and work at the front or near it."

Finally Mr. Blashfield says:

"The exhibition as planned was postponed for reasons having nothing to do with patriotism. The time allowed to contributors was too short. Figure pictures of importance are very expensive of thought, money and above all, time—time for elaboration, for experiment and for changes. To paint a picture for a special exhibition is, to many artists, at all times, one of the most uncontrollable of situations."

"Imagination often refuses to make a date and must be waited upon, yet in spite of the shortness of the time there was a response. Men whose names are a guarantee of good work sent canvases: Hassam, Weir, Volk, Cooper, Hawthorne, Tack, Butler, Ritschel and Chapman were contributors. There can be no possible reflection on any senders, for there was no regular choice made, no definite vote of acceptance. The jury hopes to have many of the works on the walls of the Arts Club next winter, but it felt that as a response to a great call a great impression from a large number of adequate contributions should be made."

"Hence the postponement; but is not the above enumeration of the activities of the artists a sufficient proof that patriotism is not lacking to them?"

AFRICAN NEGRO WOOD SCULPTURE. An Album of 20 Photographic Prints. By Charles Sheeler. Edition limited to 22 copies. Published by the Author. For Sale by The Modern Gallery, 500 Fifth Ave., N. Y.; \$50 net.

In this album Mr. Sheeler has selected 20 of the most representative specimens of the work of the different tribes of negroes of West and Central Africa. Mr. Sheeler, who is a "modernist" painter, made these photographs from a pictorial point of view, and has tried to project the negro vision in all of its power of expression, arranging light effects which would bring out with obvious emphasis the elements of construction that the negro employs in representing form.

The ability of Mr. Sheeler as a photographer, more especially in rendering quality, is further developed in this collection of photographs than has been the case heretofore. In most of his recent work Sheeler has applied to photography the principles that modern art have brought into plastic expression, but in this album of African negro sculpture, which is the source from which these principles have evolved, he seems to have penetrated to the very foundations, and has used the light to further express the powerful imagination of the negro in regard to form.

C. Arnold Slade, of the American Camouflage Corps, who has been ill in a hospital in France, is happily convalescent, according to a recent letter received by Mrs. Slade.

CHICAGO

The Art Institute holds the center of the art stage, as always in this city, for the moment, with three important annual exhibitions and a "one-man" show. The twentieth annual exhibition of American watercolors, pastels and miniatures given, as usual in conjunction with the showing of the Rotary collection from the last annual display of the American Watercolor Society in N. Y. This last show, still fresh in the minds of metropolitan art lovers, makes further comment upon it unnecessary.

Among the superior achievements of local artists which have been added to the displays are the beautifully sunny Italian and Spanish scenes, and the deep-toned northern woods of our own native forests painted by Edmund S. Campbell. Jessie Arms Botke, always a distinguished contributor to Institute shows, is readily recognized in her decorative panels in tempera which have all of her accustomed delicacy and elaboration.

Normal Tolson also interprets decorative themes with strength and grace, while John F. Carlson in these lighter mediums has the same characteristic and beautiful method as he employs in oil. Jane Peterson's "Sighting a Submarine" is in crayon with a wash of tempera. Tempera, indeed, seems to be coming into its own for many good things are shown in this medium which, while one of the oldest known to art, has of late years fallen largely into disuse. William Clusmann is well represented by four of the best things he has shown recently, quietly beautiful and full of the charm of tint.

The Camera Club show offers surprising evidence of the artistic possibilities of this photographic machine in the hands of men of true taste and artistic instinct. Leroy T. Goble's prints, "Young Bacchus," "Billitis," and the study of his little son are all good examples of outdoor photography.

There are many good portraits, among them Charles N. Bowen's "Esther" and a study of Mrs. Bowen, gracefully composed and subtle; also C. W. Hubbard's two portraits, of which Jessica is especially notable for its lighting. Figure compositions are much preferred by the camera squad, but landscapes are not wanting, nor devoid of that poetry which one has grown to regard as the exclusive prerogative of the painter. H. F. Rich achieves this in fullest measure in "The Temple," a lovely, even imaginative, study of a Greek temple, reflected in the depths of a pool, and Otto W. Bahl has a tuneful nocturne in his print, "Night with Its Deepening Shadows and Soporose Trees." "Winter Shadows" by E. J. Sturts is a theme of the kind which often delights the painter of the wintry outdoors, and is handled with force and originality.

George H. High indulges in a "story-telling" picture full of interest in his "Doing Their Bit," showing two little boys sawing wood, and which has all the appeal of childhood with its serious and earnest, if short-lived, enthusiasm.

The last of the three annuals at the Institute is the exhibition of the work of the Art Students' League of Chicago which comprises both oils and watercolors, drawings, sculptures and craft work of young kinds. Theon Betts is a promising youngster with a name to be lived up to, and his "Rain Clouds" is favorably commented upon.

Irving K. Manoir would also seem to have a "future" in American landscape. F. S. Schwartz gets good "out doorsness" and sunlight into his pictures, while V. R. Janowicz shows four landscapes of great beauty and Laura V. Pappendam has good atmospheric quality in "Clouds and Aspens."

In figure work there are Henry W. Armstrong's "Ballet Egyptian," a decorative sketch for a mural; "The Knitter" by Hazel Frazee, full of spirit, fanciful and timely; a charcoal portrait of "Susan" by Miriam B. Pendleton, with a charm all its own, and the "Balloon Man," worked on burlap by Dorothea Haman, and certainly most unusual. Among other good things in the show are the wood carvings of Norma Virgin, which are spirited and fascinating.

One entire gallery at the Institute has been given over to the canvases of French V. Dudley, depicting the Dune country in every phase of light and weather. Mr. Dudley paints in a big way, with a substantial technique and a splendid appreciation of composition, tone and shadow luminosity.

At Reinhardt's there is now shown a superior collection of old Chinese porcelain, pottery and carved jades from the Parish-Watson Company of N. Y. and of rare jewelry from Dreicer's.

At Carson, Pirie & Scott's, most satisfactory sales have been made during the first week of their Chicago artists' exhibition. Evidently the artist is not like the prophet, for he finds honor in "his own country." In this connection one cannot overlook the splendid co-operation and sales organization which this mercantile establishment offers the painter.

The Thurber Gallery is having a success with the Jansson-Eaton show which the times might not have seemed to warrant, so all in all Chicago gives indication of its steady development as a good market for worthy art.

Marion Dyer.